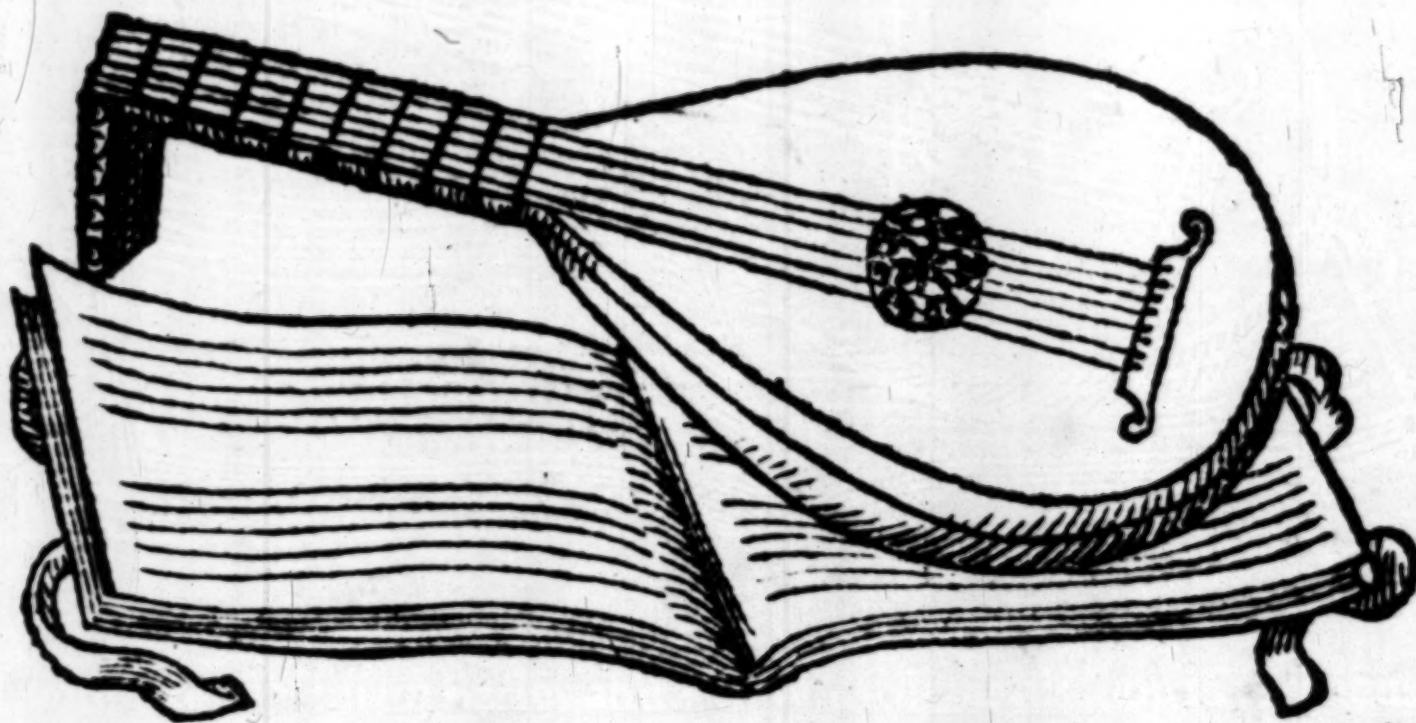


A newv Booke of Tabliture, Containing

fundrie easie and familiar Instructions, shewving howe to attaine to the knowvledge, to guide and dispose thy hand to play on fundry Instruments, as the *Lute*, *Orpharion*, and *Bandora*: Together vvith diuers newv Lessons to each of these Instruments.

VVhereunto is added an introduction to Prickesong, and certaine familliar rules of Descant, with other necessarie Tables plainely shewing the true vse of the Scale or Gamut, and also how to set any Lesson higher or lower at your pleasure.

Collected together out of the best Authors professing the practise of these Instruments.



Printed at London for William Barley and are to be sold at his shop in Gracious street, 1596.

To the Right honorable & vertuous Ladie

*Bridgett Countesse of Suffex, VV. B. vvisheth health of bodie, content of minde,
vvith increase of all Honourable perfection, and eternall happinesse in the
vvorlde to come.*

Right Honorable and vertuous Ladie : bookes (some of one argument, and some of an other,) that are compiled by men of diuers gifts, are published by them to diuers endes : by some in desire of a gainfull revvard: some for vaine ostentation, some for good vvill & affection, and some for common profit vvhich by their vvorkes may be gotten : As the first of these causes doth shew a greedie minde in the Dedicator, so the second cause doth shew foorth the fantastickall spirit of an aspiring minde : Of the tvvo first intents I hold my selfe as cleare, and as for the tvvo latter, I depute them as necessarie to my selfe . First, in regard of the dutifull affectiō vvhich I beare towards your Honorable Ladyship, vvhom I haue heard so vvell reported of, for the noble vertues both of body and minde vvherevvith God hath graced you. And secondly, for that I my selfe am a publisher & seller of Bookes, vvherby I haue my liuing & maintenance: and for these tvvo last reasons I haue caused (to my great cost and charges) sundry sorts of lessons to be collected together out of some of the best Authors professing this excellent science of musique, and haue put them in print : As the Lute Orpharion and Bandora, togeather vvith an Introduction to pricke song, and the rules of descant : All vvhich I humbly Dedicate vnto your Honorable Ladyship : not doubting but that of your noble & gentle nature you vvill gentlie accept of them, and take my vvell meaning in good part, as if it had

The Epistle Dedecatorie.

bin a vvorke of far more excellent perfection. And although to some it may seeme rather presumptuous foolishnes, than any vvell aduised discretion, to take in hand the publication of this booke, for that it is very like both the booke published, and the publisher too shall vndergo many censures and reproofes of captious spirits: But neuerthelesse I doubt not vvhen the causes that mooued mee to the setting forth of the same shall be indifferent vvayed in the ballance of an honest and milde disposition, I hope it vvill appeare that both my trauell and charges is vvell imploied: For my desire herein is to expresse my hartes dutifull regarde tovvardes your Honour; and next to benifit such, as desire to haue a tast of so rauishing a sweet Science as Musique is, beeing the soueraigne salve of a melancholly and troubled minde, and a fitting companion of Princely personages. And further, for that euery one cannot haue a Tutor, this booke vvill sufficiently serue to be Schoolemaster vnto such that vvill but spare some of their idle houvvers, to obserue vvhat this booke expresseth vnto them.

And novv after long time hauing gotten it finished, such as the vvorthines or vvvorthines of it is, relying on your vvorthines intermingled vvith much gentlenes, I come (though much vvvorthy) presenting it to the viewve of your Honour, vvell assuring my selfe that if it vvill so please you to shrouvd it vnder the orient coloured feathers of your heauenly vertues, & the broad spreading vving of your Honour, it vvill be sure inough from the tallents of the enuious; and remaine safe through your protection, vvhereby such as loue profitable endeuors, vvill be ready to embrace your Honour and vertue vvith it. VVhich considering, I leaue it vvith your Ladship: beseeching the Almighty long to continue your daies, vvith increase of honour to your harts content, that so vvhen you haue paid a due debt to nature, you may receiue a free gift of God, the framer of nature, euen the Crowne of immortall glorie, amidst the harmonious Quiera of blessed spirits inhabiting the highest heauens.

Your Honors in all humble service of dutie to be commanded. VV. B.



CERTAINE VERSES VPON THE ALPHE-
BET OF HER LADYSHIPS NAME.

B Ewties chiefe ornament of natures treasure,
R Richlie adornes her heauenlie countenance:
I In wisdomes schoole she builds her bower of pleasure,
D Diuine for wit and Godly gouernance.
G Garnished with vertue, grace, and modestie,
E Euen in her breast true honour is inrold:
T To praise her patience, loue, and loyaltie,
T The Muses charge it is with pens of gold.

S She is the starre that giues a golden light
V Vnto posterities, for liberall minde:
S She puts ambitious couetousnes to flight,
S So bountifull she is so meeke and kinde,
E Endles her honor, unspotted is her fame,
X Xhrist graunt his glorie to this vertuous name.



To the Reader.

IT is not to be doubted but that there are a number of good wits in England, which for their sufficient capacitie and promptnes of spirit, neither Fraunce nor Italie can surpasse, and in respect that they cannot all dwell in or neere the cittie of London where expert Tutors are to be had, by whom they may be trained in the true manner of handling the Lute and other Instruments, I have here to my great cost and charges, caused sundrie lessons to be collected together for the Lute, Orpharion, Bandora, and out of the best Authors that hath professed the practise of those Instruments only for the ease and furtherance of such as are desirous to have a taste of this sweet & commendable practise of musique, and for the more ready attayning thereunto, is added sundrie necessarie rules, plainlie teaching how thou maiest accord or tune these Instrumentes by Arte or by eare, and the disposing of the hand in handling the necke or bellie of the Lute and the other Instruments, by observing of which rules thou maiest in a short time learne by thy selfe with very small help of a teacher. Thus he who is desirous to have the vse of those Instruments, and hath not already any entrance in this Arte, for when this booke is perticularly published, to bestow some certaine houres at thy convenient leasure to read and marke this little Instruction, and I dare assure thee thy labour will not be lost, furthermore I would request those who hath beene long studious of this Arte and hath attained the perfection thereof, that they would not take my trauaile and cost in ill part, seeing onlie I have done it for their sakes which be learners in this Art and cannot have such recourse to teachers as they would.

Vale.

T Houghts make men sigh, sighes make men sick at hart,
sicknes consumes, consumption killes at last:

Death is the end of euery deadlie smart,
and sweet the ioy where euery paine is past:
But oh the time of death too long delayed,
where tried patience is too ill apayed.

Hope harpes on heauen, but liues in halfe a hell,
hart thinkes of life but findes a deadly hate:
Eares harken for blis, but heares a dolefull bell,
Eyes looke for ioy, but see a vvofull state:
But eyes, and eares, and hart, and hope deceaued,
tongue tels a truth, how is the minde conceaued.

Conceited thus to thinke but say no more,
to sigh and sob till sorrow haue an end:
And so to die till death may life restore,
or careful faith may finde a constant friend:
That patience may yet in her passion proue,
iust at my death I found my life of loue.

Loue is a spirit high presuming,
that falleth oft ere he sit fast:
Care is a sorrow long consuming,
which yet doth kill the heart at last:

Death is a wrong to life and loue,
and I the paines of all must proue.

Words are but trifles in regarding,
and passe away as puffes of winde,
Deedes are too long in their rewardinge,
and out of sight are out of minde,
And though so little fauour feed,
as findes no fruit in word or deed.

Truth is a thought too long in triall,
and knowne but coldly entertained:
Loue is too long in his deniall:
and in the end but hardly gaine:
And in the gaine the sweet so small
that I must taste the sowre of all.

But oh the death too long enduring,
where nothing can my paine appease:
And oh the care too long in curing,
where patient hurt hath neuer ease:
And oh that euer Loue should know,
the ground whereof a greefe doth grow.
But heauens release me from this hel,
or let me die and I am well.

Your face
So faire
First bent
Mine eye

Mine eye
To like
Your face
Doth lead

Your face
With beames
Doth blind
Mine eye

Mine eye
With life
Your face
Doth feed

Oh face
With frownes
Wrong not
Mine eye

Your tongue
So sweet
Then drew
Mine eare

Mine eare
To learne
Your tongue
Doth teach

Your tongue
With sound
Doth charme
Mine eare

My eare
With hope
Your tongue
Doth featt

O tongue
With checks
Vex not
My eare

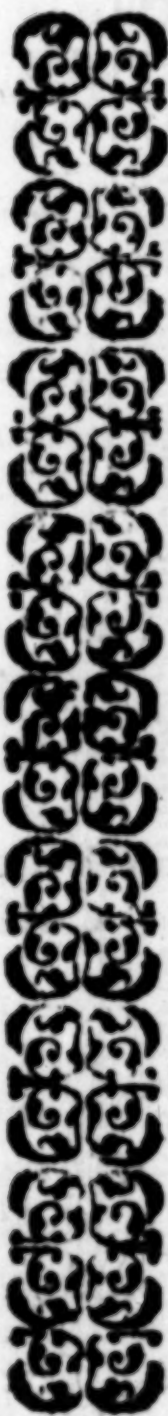
Your wit
So sharpe
So hite
My hart

My hart
To loue
Your wit
Doth moue

Your wit
With arte
Doth rule
My hart

My hart
With skill
Your wit
Doth fill

O wit
With smart
Wound not
My hart



This eye
Shall ioy
Your face
To serue

This eare
Shall bend
Your tongue
To trust

This hart
Shall sweare
Your wittes
To feare

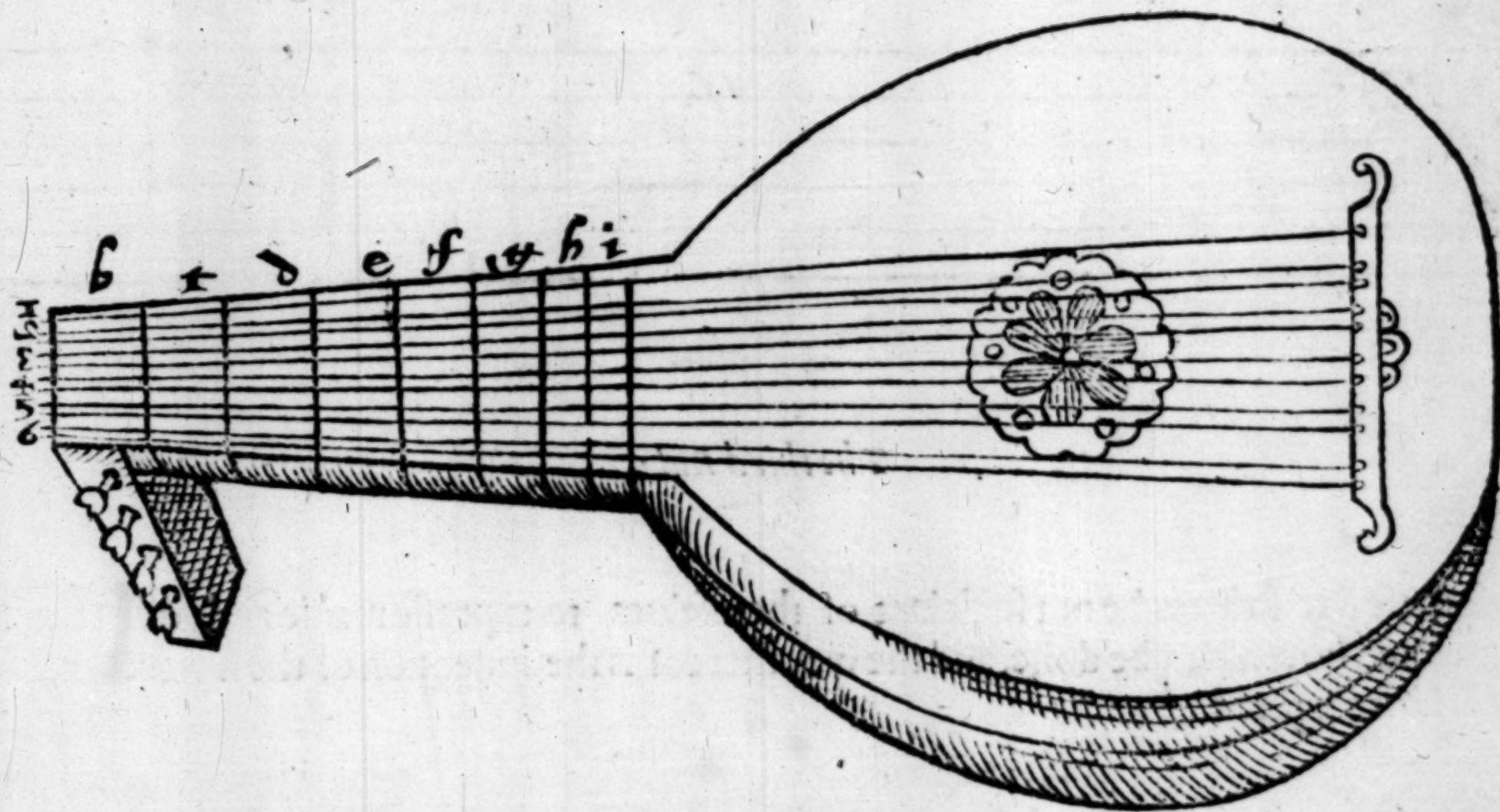
Flow forth abundant teares, bedew this dolefull face,
disorder now thy haire that lues in such disgrace:
Ah death exceedeth far this life which I endure,
that still keepes me in warre, who can no peace procure
I loue whome I should hate, she flyes I follow fast,
such is my bitter state, I wish no life to last:
Alas affection strong, to whom I must obay,
my reason so doth wrong, as it can beare no sway.
My field of flint I finde my haruest vaine desire,
for he that sowed wind, now reapeth storme for hire:
Alas like flowers of Spaine, thy graces rorie be,
I pricke these hands of mine for haste to gather thee:
But now shall sorrow slack, I yeeld to mortall strife,
to die, thus for thy sake, shall honour all my life.

FINIS.

AN INSTRUCTION TO THE LVTE.

The first Rule.

VNderstand this that the Lute is ordinarilie strung with sixe stringes, and although that these six stringes be double except the Trebble, and make a leauen in number, yet they must be vnderstood to bee but sixe in all, as thou maiest see them here marked on this Lute figured.



AN INSTRUCTION TO THE LUTE.

The second Rule.

Againe note that those sixe stringes be figured by sixe straight lines, whereof the first and highest is called the Treble, and the next is the second string, and so forth to the next, three, foure, five, sixe, as yee may see them marked.

Example.

treble.

Smale meane.

Greate meane.

Countenor.

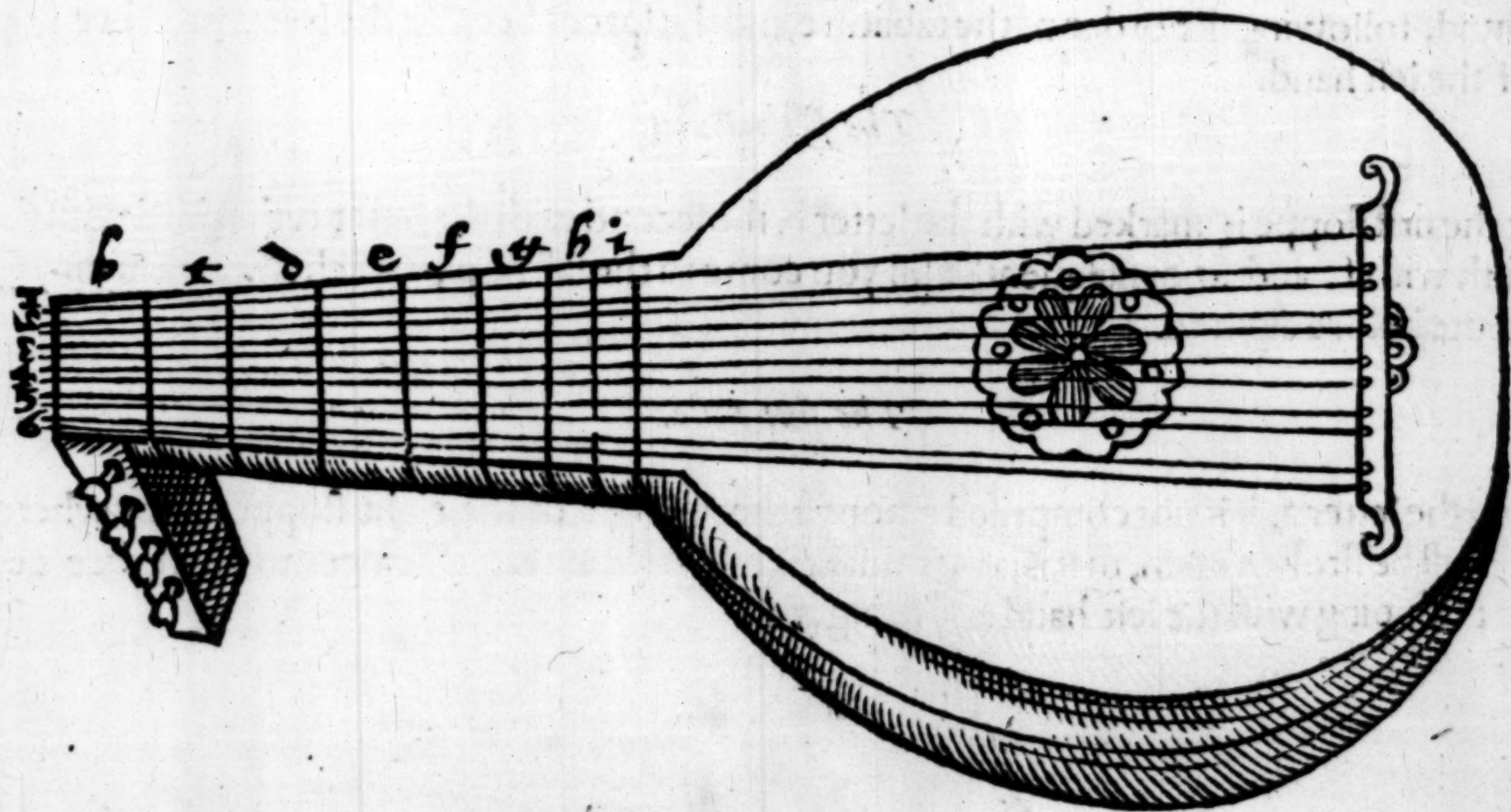
Tenor.

Basse.

The third Rule.

But because these sixe stringes be not sufficient of themselves to expresse manie and different soundes, a meane was inuented how it may be done, and the way thereof is the inuention of the frets about the neck of the Lute, as is heere figured.

AN INSTRUCTION TO THE LVTE.



Concerning these frets there is a due proportion to be obserued in the distance or space betweene fret and fret, which are called stoppes, likewise there is a greatnesse or smalnesse required in the fret stringes, which must also be obserued, which time will better acquaint you with.

AN INSTRUCTION TO THE LUTE.

The fourth Rule.

The frets are those strings that are tied about the necke of the Lute, and are ordinarily eight in number represented and marked with these letters, b. c. d. e. f. g. h. i. and they are called stops, in regard that where these letters are found, following the order of the tabliture, and the spaces betwixt the frets must bee stopped with the fingers of the left hand.

The fifth Rule.

Note that the first stoppe is marked with the letter b. the second with the letter c. the third with d. the fourth with e. the fifth with f. and so consequentially till you come to the last stop, which is i. as you may see by the figure of the Lute before figured.

The sixth Rule.

As touching the letter a. it is not comprised amongst the number of the eight stoppes, for where this letter a. is found, it must be stroken open, that is, you must strike or gripe as manie stringes as there bee aces with the right hand, not stopping with the left hand any string at all.

Example.

a					
a	a				
		a	a		
	a	a			
			a		
a					

The seventh Rule.

And concerning the letters that come after the i. which is in the last stop of the eight, those letters have no frets

AN INSTRUCTION TO THE LUTE.

frets at all, notwithstanding those that are expert in this instrument, stop the stringes so certainlye as though they had frets assigned them, and the letters that sometime come after the i. are those k. l. m. and n. but haue no frets allowed them.

Now we haue spoken of the stringes, letters, frets and stops, it is meete that it bee shewed with which fingers the strings of the Lute must be stopped.

The eight Rule.

Now you may perceauie that the letters doo direct you to the stops which pertainie onelie to the left hand, and yet though you stop them so, the Lute thereby will not giue anie sound, therefore the stringes must bee stroken beneath on the bellie of the Lute, with the finger of the right hand, as wel as stopped with the fingers of the left. Know therefore that as manie letters as yee finde marked vpon anie of the stringes, set directlie one vnder another, they must all be griped or stroken with the fingers of the right hand, as I saide before, if there be but one letter, yee must strike but one string where it is marked, if there be two, then yee must strike two, and so consequentlie to the number of sixe, which maketh sixe parts in one stoppe, because euerie letter doth his part, and there must be two letters at the least to make the accord.

Example.

	a	f	f	e
f	a	f	f	f
f	f	f	f	f
	e	e	f	
		f	f	
	f	a		

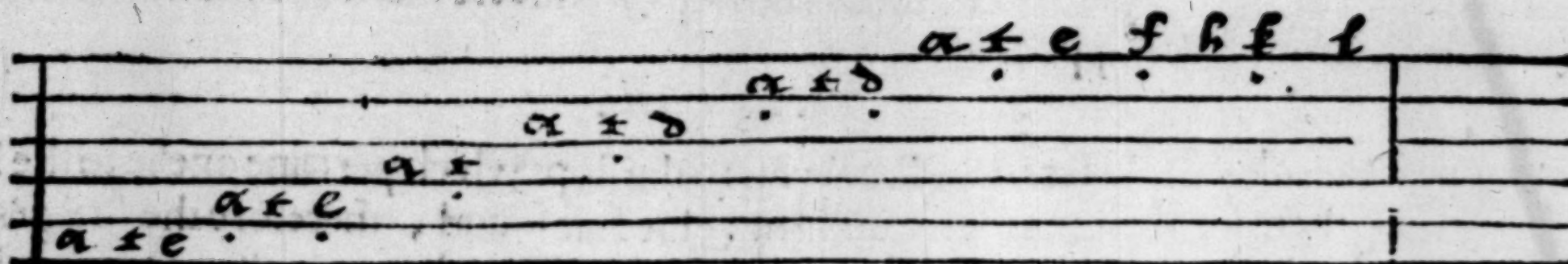
The ninth Rule.

When yee shall finde but one letter onlie vpon anie string in the tabliture, whether it be first, second, third, fourth, fifth, or sixt, string, that letter must you strike downewarde with your thumbe, except there bee a

AN INSTRUCTION TO THE LUTE.

pricke vnderneath it, and if there be a point or pricke vnder it, then must you strike it vpwarde with one of the fingers of the right hand, as will best fit it.

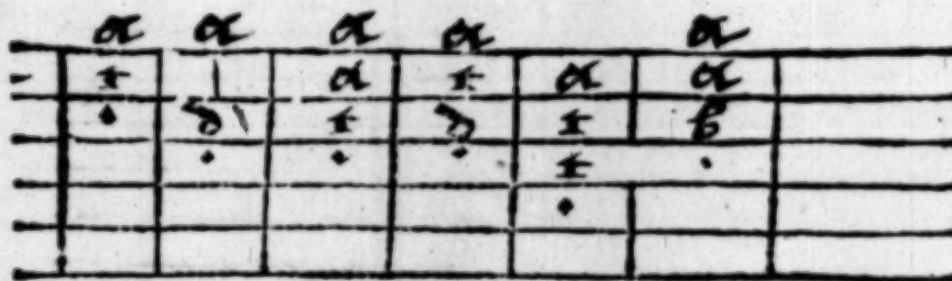
Example.



The tenth Rule.

Also if you doo finde one, or two, or three letters marked vpon severall lines, hauing no pricke or point vnderneath, you shall neuerthelesse strike them vpward with as many fingers as yee shall finde letters marked vpon the lines of the tabliture without the thumbe, as well as though they had prickes made vnder them.

Example.



The eleuenth Rule.

Againe note that when yee finde foure, fiue or sixe letters comp rised in one stop, that then you must gripe or dra w as manie strings as there be found letters marked: By griping or drawing is to be vnderfloode, when the

A N I N S T R U C T I O N T O T H E L U T E .

the fingers and the thumb of the right hand play together, for when five or six partes come together, you haue but foure fingers to play, the thumb accounted for one, for note that the little finger serueth to guide the hand vpon the bellie of the Lute.

The twelfth Rule.

It is necessarie for the better vnderstanding of the tabliture, to knowe the deuision of the hande and the fingers, wherefore note that the finger next after the thumb shall be called the first finger, and the middle finger shall bee the second, and the finger next to that the third, and the next to that shall bee named the little finger.

The thirteenth Rule.

And to the end yee shall not be ignorant what these tearmes meane of striking downewardes, or vpwardes, or to gripe, I meane by striking downewards the stringes, is when the thumb playeth alone, and to strike with the fingers is when the letters hath pricks vnder them, and the stringes are striken vpwardes, to gripe is when the fingers and the thumb playeth together, and yet not looser their office in striking vpwardes and downewardes, that is to say, to strike downward with the thumb, and vpward with the fingers.

The fourteenth Rule.

When thou wilt play sixe parts vpon the Lute, thou must strike downward the sixt and fift stringes with thy thumb onelie, trayning it vpon the second stringes, as thou wouldest shut thy hand, and strike vpwardes the third and fourth stringes, as if thou wouldest ioine or shut it to thy thumb, which finger and thumb after that sorte plaie the foure parts, and to strike vpward the second part with the second finger, and the first parte which is the Treble with the three fingers, which maketh the full sixe partes.

AN INSTRUCTION TO THE LVTE.

<i>a</i>	<i>f</i>	<i>e</i>	<i>t</i>	<i>h</i>
<i>a</i>	<i>t</i>	<i>f</i>	<i>t</i>	<i>f</i>
<i>t</i>	<i>d</i>	<i>f</i>	<i>d</i>	<i>f</i>
<i>t</i>	<i>e</i>	<i>t</i>	<i>e</i>	<i>f</i>
<i>t</i>	<i>c</i>	<i>t</i>	<i>e</i>	<i>h</i>
<i>a</i>	<i>t</i>	<i>a</i>	<i>t</i>	<i>a</i>

The fifteenth Rule.

And if it so happen thou haue but five parts to play, thou mayest as in the fore said rule, strike downewards with thy thumb, the sixt and fift strings, or the fift and fourth, and to strike vpwardes the three other stringes with the other three fingers, so that the counter base and the next part bee neere one to another, otherwise it were necessarie, that the first finger should strike vpwards the third and fourth stringes, to make the fourth and fift part, as for example.

<i>a</i>	<i>t</i>	<i>f</i>	<i>e</i>	<i>h</i>	<i>f</i>	<i>e</i>	<i>t</i>	<i>a</i>
<i>a</i>	<i>t</i>	<i>t</i>	<i>t</i>	<i>f</i>	<i>f</i>	<i>f</i>	<i>c</i>	<i>a</i>
<i>t</i>	<i>d</i>	<i>d</i>	<i>d</i>	<i>f</i>	<i>f</i>	<i>h</i>	<i>f</i>	<i>t</i>
<i>t</i>	<i>t</i>	<i>e</i>	<i>e</i>	<i>t</i>	<i>h</i>	<i>t</i>	<i>e</i>	<i>t</i>
<i>t</i>	<i>a</i>	<i>t</i>	<i>t</i>	<i>h</i>	<i>a</i>	<i>t</i>	<i>t</i>	<i>a</i>
<i>a</i>	<i>t</i>	<i>t</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>

The sixteenth Rule.

For to play foure parts, it is easie to be vnderstood that the thumb and the three fingers together, serue easilie to strike the foure strings or parts each doing his part in striking vpwards and downewardes.

Example.

3

[illegible]

The x. Commandments.

The seventeenth Rule.

For to play three parts onlie, the thumb will serue, as I haue alreadie taught in the former rules to strike the counter base downward, and with the first and second finger, to strike vpward the two other partes, which make three parts.

The eighteenth Rule.

For to play two parts the thumb as of custome shall strike downeward the base string, and the first or one of the other fingers shall strike the other string.

Thus we haue briefly spoken how the right hand ought to be disposed, and with what fingers wee ought to gripe, and likewise to strike vpwardes and downewardes the stringes, now we will declare how the left hand must bee employed, naming the fingers as we did of the right hand.

AN INSTRUCTION TO THE LUTE.

The nintenth Rule.

As we haue before made answere to a doubt that might haue bin made as hauing but fise fingers, wher eof foure serue to gripe, draw, or lift vp the stringes, that it should bee impossible to play fise or sixe parts. Euen so we may answere them that would aske how it is possible to stop fise or sixe stringes the thumb being occupied in guiding the hand, and bearing vp of the Lute, whereto I answere that the first finger alone, I meane that next to the thumb might easily stoppe all the stringes by couching it along ouerthwart the stoppe, which is a thing ordinarie and common to serue two or three partes, & that is done when there be many letters a like, as three b b b. or three c c c. and so of other.

Example.



The twentieth Rule.

If it happen that the first finger stop two or three stringes, according to the letters signified in the tabliture & signified by the stoppes, the other fingers next, as the second, third and fourth that stop the others euerie one in his ranke according to naturall order and degree as it shall plainly be shewed heereafter.

AN INSTRUCTION TO THE LUTE.

And for that thou maiest in few words vnderstand how thou maiest dispose of the fingers of the left hand, I haue chosen stops or familiar accords, common and difficult, the which I will teach thee, shewing thee with what fingers thou must stop them, and these well practised, will shew thee how thou mayest stop all other, that shall come to be played.

In this example following are set downe the stops diuers and common, which for thy better helpe I haue marked the letters with pricks or points, some letter hauing one pricke, some two, some three, according to the finger wherewith they must be stopped, that is to say, the letter that must be stopped with the first finger, I call that the first finger which is next the thumbe as I said before, is marked with one pricke, and that which is to be stopped with the second finger, with two prickles, and that which is to be stopped with the third finger, with three prickles, as it is to be scene in this example following.

Example.

α δ ϵ α α δ ϵ α ϵ ϵ e α																							
α	b	δ	b	α	δ	α	e	α	α	α		α	α	α	ϵ			δ	δ	b	ϵ	δ	
ϵ	δ	b	b	b	δ	b	f	ϵ	b		b				δ	δ	b	b	δ	δ	δ	δ	
ϵ	ϵ	α			α	ϵ	e	ϵ	ϵ	b	ϵ	ϵ	b	ϵ	ϵ	α	α	α	ϵ		ϵ	e	
	α		δ				ϵ	ϵ		ϵ	δ	ϵ	ϵ		α	α	ϵ	ϵ	α	α	α	f	
α		δ		δ				α						α		ϵ	δ						

AN INSTRUCTION TO THE LUTE.

All the abovesaid stoppes are to be stopped as I haue shewed thee in this example, except thou be sometime forced to chaunge them to doe some passage.

The twentieth one Rule.

Other stops which for the most part are played with the finger couched all a long, and for the better vnder, standing hereof, you must note when I speake of laying the finger all a long, that is to be vnderstood of the fore finger which must bee couched ouerthwart the sixe stringes of the Lute, or at the least to stop the letter, which thou shalt be constrained to couch, and that happneth either when there be manie lets of one sort in a stop as two bb. or two cc. or any other whatsoever: Alwaies obseruing the order that I haue giuen thee in the former article. Touching the first and second letter, and when I shall speake of a naturall stop, thou shalt further note, that this stop cannot be plaied but after a sorte, following the naturall order of the fingers of the hand.

Example.

♯ e. f. e: ♯ ♯ b. ♯.										♯ e: f: h: f: f. e. ♯ ♯ b. ♯.													
♯:	♯.	♯.	f:	f.	f:	♯.	♯:		♯.	♯.		f:	f.	f.	f.	f.	f:	♯.	♯.	♯.	♯.	.	
f:	♯:	♯:	f:	h:	f:	♯:	f:	♯:	♯:	f:	♯:	♯	f:	h:	f.		h:	f:	♯:	♯.	♯:	e:	.
e:	e:		♯.		♯.	e:			e:	e:	e:	e:	♯.		♯:	h:	h:	♯.	e:	♯:	e:	e:	.
♯				α					f:	♯.	e:	f:		α	h:		α			e:		e:	.
	♯.	♯.	α				♯.	e:			♯.					f.						♯.	.

Note

Note that these pricks signifie the fingers wherewith they are to be stopped, as I haue taught before, as the letter that hath but one pricke must be stopped with the first finger, and that hath two prickles with the second finger and so forth. And all these aboue said stops be done naturally, except thou be constrained to alter them to do some passage.

The two and twentieth Rule.

Now we haue briefly taught all these thinges, it is necessarie to let you vnderstande to what purpose the barres or lines serue that be drawen by as vnder the letters or passages, & for the better vnderstanding I haue here set downe an example at large, and very fit for the purpose, wherein thou shalt not finde anye example better ordered or measured, that thou shalt neede to remooue anye of thy fingers from the saide measure, the knowledge of the said barre is so necessarie, that hauing found out and exercised the same, thou shalt not neede but to remooue those fingers which thou shalt be forced, which manner of handling wee call close or couert play, as for the other barres that come straight ouerthwart the fixe lines or stringes, serue for no other pupose, but to make a distinction. and in close the measures, sometimes of a sembrieffe, and sometimes of two sembrieffe, according to the minde of him that bringeth musicke into the tabliture, for the Lute, or other Instruments.

Example.

AN INSTRUCTION TO THE LVTE.

The image displays four systems of handwritten musical notation, likely for a lute. Each system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The notation is composed of letters (a, b, c, d, e, f, g) and rhythmic symbols (vertical lines with flags or beams) placed on the staff lines. The notation is organized into measures by vertical bar lines. The first system contains three measures, the second and third systems each contain four measures, and the fourth system contains five measures. The notation is written in a historical style, with letters often placed on the staff lines and rhythmic symbols placed below the staff. The paper is aged and shows some staining and wear.

AN INSTRUCTION TO THE LUTE.

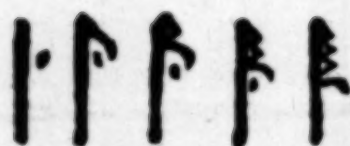
The first system consists of two staves. The top staff begins with a stylized 'B' and contains the sequence of letters: a, a, i, d, a, a, i, d, e, d, e, a, i, d, a, i, d, a, i. The bottom staff contains corresponding rhythmic symbols, including 'd' and 'i', with some letters crossed out by diagonal lines. The second system also consists of two staves. The top staff begins with a stylized 'B' and contains the sequence: a, i, a, e, f, e, i, f, e, f, e, i, e, a, a, a, a. The bottom staff contains rhythmic symbols and letters, with some letters crossed out by diagonal lines. The notation is handwritten and appears to be a historical manuscript.

AN INSTRUCTION TO THE LUTE.

The three and twentieth Rule.

Finally there are certaine figures or characters vsed in the tabliture, which likewise of necessity must bee knowne vnto you, as long, strait, crooked, or forked, as you shall finde marked ouer the letters of the tabliture, and they are nothing els but a certaine valuation of notes of musicke of necessity, inuented to keepe measure, or as it may be said, a iust time in playing: without which skill, this Art were but confusion of sound and nothing worth. Further note that if thou finde but one of these figures marked but ouer one letter or stoppe. Know neuerthelesse, that all the stoppes within the two barres, are of the same measure or time that that one which is marked: For it had beene but labour in vaine to haue marked all with one figure.

The figures are thus marked



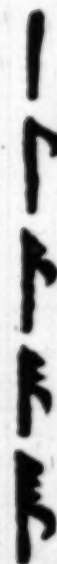
A Sembriefe.


A Minom.

A Crotchet.

A Quauer.

A Semiquauer.



If any of these notes haue a pricke before as thus,  it doth increase the valuation of it by halfe the time. Lastlie where yee finde this figure marked ouerthwart the lines of your tabliture, you must play that straine twice.



AN INSTRUCTION TO THE LUTE.

The foure and twentieth Rule.

Now finally and last of all, only resteth to shew the tuning of the Lute, and is a thing which may not bee wanting, to some men verie hard and difficult to be done of manie practitioners, because it is subiect to the delicatnesse of a string, or to the greatnesse or smalnesse of the Instrument, the best help is therefore to consent to nature, which by no meanes wil not be forced, a good eare is thereunto a special help to haue consideration to the extreame highnes or lownes, and thy beginning to tune the Lute shall be at the great base, which will be vnto thee a very good guide to conduct thee to his companion the next string, the which must be higher by eight notes, then the first being the second base, to be set higher by foure notes then the great base, and the next string vnto that, to be higher then the second base by eight notes, the next vnto that being the fourth string, & called the connter, shall be set higher aboue the second base foure notes, and his companion to be set higher by eyght notes, the third part called the great meanes, shall bee higher by three notes then the countertenor in vnitie: the small meanes, foure notes higher then the great meanes, the treble or last part, foure notes higher then the meanes, which will be truely done if thou hast a good eare withall: yet notwithstanding a thing not easie to all men, but to them onely which hath bin exercised in this Art: Yet notwithstanding, such as haue a good will, and are desirous to learne, may well satisfie themselves in this rule here vnder written.

To tune the Lute.

				a	f	.	a			d	b	a				.	
			a	f		.		d	b	a			d	b	a		.
		a	e			.				i	a					i	.
	a	f				.					d	i	a			.	
	f					.						d	i	a		.	

By Vnisons.

By Octauions.

AN INSTRUCTION TO THE LVTE.

A Pavan
for the
Lute.

First system of lute tablature. The staff contains letters (a, b, c, d, e, f) and rhythmic flags (vertical strokes with horizontal bars). The notation is written in a historical style, with letters placed on or between the lines of the staff.

Second system of lute tablature. The staff contains letters (a, b, c, d, e, f) and rhythmic flags. The notation continues from the first system, showing a sequence of notes and rests.

Third system of lute tablature. The staff contains letters (a, b, c, d, e, f) and rhythmic flags. The notation continues from the second system, showing a sequence of notes and rests.

Fourth system of lute tablature. The staff contains letters (a, b, c, d, e, f) and rhythmic flags. The notation continues from the third system, showing a sequence of notes and rests.

AN INSTRUCTION TO THE LVTE.

Handwritten musical notation for the Lute, consisting of four systems of staves. Each system includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation is written in a stylized, handwritten style, with notes and rests clearly marked. The first system contains a single staff with a treble clef and a key signature of one sharp. The second system contains two staves, with the upper staff having a treble clef and the lower staff having a bass clef. The third system contains two staves, with the upper staff having a treble clef and the lower staff having a bass clef. The fourth system contains two staves, with the upper staff having a treble clef and the lower staff having a bass clef. The notation is written in a stylized, handwritten style, with notes and rests clearly marked. The first system contains a single staff with a treble clef and a key signature of one sharp. The second system contains two staves, with the upper staff having a treble clef and the lower staff having a bass clef. The third system contains two staves, with the upper staff having a treble clef and the lower staff having a bass clef. The fourth system contains two staves, with the upper staff having a treble clef and the lower staff having a bass clef. The notation is written in a stylized, handwritten style, with notes and rests clearly marked.

AN INSTRUCTION TO THE LUTE.

Handwritten musical notation on a five-line staff. Above the staff are lute tablature letters: R, RR, R, RR, RR, R, RR, R. The staff contains letters (a, b, c, d, e, f, g, h, i) and rhythmic symbols (vertical strokes with flags). The notation is divided into measures by vertical bar lines.

Handwritten musical notation on a five-line staff. Above the staff are lute tablature letters: R, RR, RR, R, R, R, RR, RR. The staff contains letters and rhythmic symbols, continuing the piece from the first system.

Handwritten musical notation on a five-line staff. Above the staff are lute tablature letters: R, RR, RR, R, RR, RR, RR, RR, RR, RR, RR, RR. The staff contains letters and rhythmic symbols, continuing the piece.

Handwritten musical notation on a five-line staff. Above the staff are lute tablature letters: R, RR, RR, RR, RR, RR, RR, R, RR, RR, RR. The staff contains letters and rhythmic symbols, concluding the piece.

AN INSTRUCTION TO THE LUTE.

R

R R R R

R O

a	d b a	a	a f a f d a f	:
	d r a i d	f d r a	a e d d	:
		a	f	Finis. F.C
a			a	:

A Pavan
for the
Lute.

R	R R	R R	R R	R R R R	R	R	R
a f e a f	a c	f	f e f	f c f a	a	e a e	a a
a	a f	f	f	f	a	a	a
f d	d	d	d	f e f	f	a d r a d a	a a f d
f	f	e	t	e e	t	b f	b f
f	a	a	e	t	a		
a	a	r	c	a f	e f a	f	e

R	R	R R	R	R	R	R R R R R R	R R
r e f	b f e t e	r a a	f	a	a	a a f e f a	a
e	r	f h f a a	f	f e t e f e	a r a	a	a a f e f a
f	f	a	d f a	d	f	d r a f	r a t d
e	c	b f	t e		* f	* f	f
t	a	f	a f e	f			t
f e	e				a	a a	a a

R	R R R R R	R	R R R R	R R	R	R
a t e f e t a	a t e	f	f e f e f e f	f e f e f	f	b f
a t d	f f f a t d	a	f			f
	d d d		* e			f
	e	t				
	a					
t		a f		t	a	e

AN INSTRUCTION TO THE LUTE.

Handwritten musical notation on a five-line staff. The notation includes various letters (f, e, a, b, d, t, r) and symbols (R, r, *, /) placed above and below the lines. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a five-line staff, continuing the sequence from the first system. It features similar letter-based notation and symbols, with some measures containing multiple notes or complex rhythmic markings.

Handwritten musical notation on a five-line staff, continuing the sequence. This system includes more complex letter combinations and symbols, such as 'f h e t' and 'e e f h', indicating specific lute techniques or fingerings.

Handwritten musical notation on a five-line staff, concluding the sequence shown. The notation remains consistent with the previous systems, using letters and symbols to represent musical notes and techniques.

AN INSTRUCTION TO THE LUTE.

Handwritten musical notation on a five-line staff. The notation includes various rhythmic symbols (vertical strokes with flags) and letters (a, t, e, f, d, h) placed above and below the staff lines. Some letters are enclosed in boxes or have asterisks next to them. The notation is organized into measures by vertical bar lines.

Handwritten musical notation on a five-line staff, continuing the sequence from the first system. It features similar rhythmic symbols and letters, with some measures containing multiple notes or complex rhythmic patterns. The notation is written in a historical style, likely from a 16th-century lute method book.

Handwritten musical notation on a five-line staff, continuing the sequence. This system includes more complex rhythmic patterns and letter combinations, with some measures showing a change in the underlying rhythm or melody. The notation is consistent with the previous systems.

Handwritten musical notation on a five-line staff, continuing the sequence. This system concludes with a final measure that ends with a double bar line. The notation includes various rhythmic symbols and letters, with some measures showing a change in the underlying rhythm or melody.

AN INSTRUCTION TO THE LVTE.

AN INSTRUCTION TO THE LYTR.

Handwritten musical notation on five systems, each consisting of a vocal line with neumes and a three-part instrumental accompaniment. The notation includes various rhythmic values (vertical strokes with flags) and pitch contours (neumes). The instrumental parts are written on three-line staves and include letters (a, b, c, d, e, f) and symbols (x, /) indicating specific notes or techniques. The systems are separated by horizontal lines, and the notation is written in a clear, consistent hand.

Handwritten musical score for "The Rose Tree". The score is written on a five-line staff. The key signature is one sharp (F#) and the time signature is common time (C). The melody is written on the top line, and the bass line is on the bottom line. The lyrics "The Rose Tree" are written below the staff. The score is divided into measures by vertical bar lines. The notation includes various musical symbols such as notes, rests, and accidentals.

Handwritten musical notation on a five-line staff. The notation consists of various symbols, including vertical strokes, horizontal lines, and some letters (a, b, c, d, e, f). There are also some symbols that look like stylized 'H' or 'M' characters. The notation is written in a cursive, handwritten style.

[illegible]

AN INSTRUCTION TO THE LUTE.

Handwritten musical notation on a five-line staff. The notation includes various rhythmic symbols (vertical strokes with flags) and letters (a, b, c, d, e, f) placed above and below the staff lines. Some letters are crossed out with an 'x'. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a five-line staff, continuing the piece. It features similar rhythmic symbols and letters as the first system, with some letters crossed out. The notation is dense and fills the staff lines.

Handwritten musical notation on a five-line staff. This system continues the musical piece with various rhythmic symbols and letters. Some letters are crossed out with an 'x'. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a five-line staff, the final system on this page. It includes rhythmic symbols and letters, with some letters crossed out. The staff is divided into measures by vertical bar lines.

AN INSTRUCTION TO THE LVTE.

Handwritten musical notation for the first system, featuring a single staff with various notes and rests, and a series of rhythmic symbols above the staff.

Handwritten musical notation for the second system, featuring a single staff with various notes and rests, and a series of rhythmic symbols above the staff.

Handwritten musical notation for the third system, featuring a single staff with various notes and rests, and a series of rhythmic symbols above the staff. The system concludes with the words "Finis", "Lacrima", and "by I.D." written in a decorative frame.

AN INSTRUCTION TO THE LUTE.

A Paven
for the
Lute,

First system of lute tablature. It consists of a single staff with rhythmic notation (vertical strokes with flags) and letters (a, b, c, d, e, f) placed above and below the staff. The letters are arranged in a sequence that corresponds to the fret positions on a lute. The staff is divided into measures by vertical bar lines.

Second system of lute tablature. It consists of a single staff with rhythmic notation (vertical strokes with flags) and letters (a, b, c, d, e, f) placed above and below the staff. The letters are arranged in a sequence that corresponds to the fret positions on a lute. The staff is divided into measures by vertical bar lines.

Third system of lute tablature. It consists of a single staff with rhythmic notation (vertical strokes with flags) and letters (a, b, c, d, e, f) placed above and below the staff. The letters are arranged in a sequence that corresponds to the fret positions on a lute. The staff is divided into measures by vertical bar lines.

Fourth system of lute tablature. It consists of a single staff with rhythmic notation (vertical strokes with flags) and letters (a, b, c, d, e, f) placed above and below the staff. The letters are arranged in a sequence that corresponds to the fret positions on a lute. The staff is divided into measures by vertical bar lines.

AN INSTRUCTION TO THE LVTE.

Handwritten musical notation on a five-line staff. The notation includes various symbols such as 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z' and rhythmic markings. Above the staff, there are several groups of vertical lines, some with horizontal strokes, resembling a simplified lute tablature or fretting system. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a five-line staff, continuing the piece. It features similar symbols and rhythmic markings as the first system. Above the staff, there are several groups of vertical lines, some with horizontal strokes, resembling a simplified lute tablature or fretting system. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a five-line staff, continuing the piece. It features similar symbols and rhythmic markings as the first system. Above the staff, there are several groups of vertical lines, some with horizontal strokes, resembling a simplified lute tablature or fretting system. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a five-line staff, continuing the piece. It features similar symbols and rhythmic markings as the first system. Above the staff, there are several groups of vertical lines, some with horizontal strokes, resembling a simplified lute tablature or fretting system. The staff is divided into measures by vertical bar lines.

AN INSTRUCTION TO THE LUTE.

Handwritten musical notation on a five-line staff, featuring various symbols and letters. The notation is organized into four systems, each with a key signature symbol at the top.

System 1: Key signature symbol: R . The staff contains several lines of notation, including letters like α , ϵ , δ , τ , β , and γ , along with rhythmic markings.

System 2: Key signature symbol: R . The staff continues the notation, with letters like α , ϵ , δ , τ , β , and γ , and rhythmic markings.

System 3: Key signature symbol: R . The staff continues the notation, with letters like α , ϵ , δ , τ , β , and γ , and rhythmic markings.

System 4: Key signature symbol: R . The staff continues the notation, with letters like α , ϵ , δ , τ , β , and γ , and rhythmic markings.

AN INSTRUCTION TO THE LUTE.

Handwritten musical notation for the lute, consisting of four systems of staves. Each system includes a treble clef, a key signature (one sharp, F#), and a series of notes and rests. The notation is written in a historical style, with some notes marked with 'f' (forte) and 'a' (accidental). The first system is divided into four measures, each with a treble clef and a key signature. The second system is divided into four measures, each with a treble clef and a key signature. The third system is divided into four measures, each with a treble clef and a key signature. The fourth system is divided into four measures, each with a treble clef and a key signature. The notation is written in a historical style, with some notes marked with 'f' (forte) and 'a' (accidental). The first system is divided into four measures, each with a treble clef and a key signature. The second system is divided into four measures, each with a treble clef and a key signature. The third system is divided into four measures, each with a treble clef and a key signature. The fourth system is divided into four measures, each with a treble clef and a key signature.

AN INSTRUCTION TO THE LUTHERAN.

Handwritten musical notation for the first system, featuring a treble clef and a key signature of one flat. The notation includes various note values and rests, with some notes marked with 'x' or 'f'.

Handwritten musical notation for the second system, continuing the piece with similar note values and rests. The notation is written in a single staff with a treble clef.

Handwritten musical notation for the third system, concluding the piece. The notation includes a final cadence and the text "Finis", "Pipers Pauin", and "By I & D".

Empty musical staves at the bottom of the page, with a small "P" mark at the bottom center.

AN INSTRUCTION TO THE LUTE.

An Al-
maine
for the
Lute.

Handwritten musical notation for the first system, featuring a single melodic line with various note values and rests, and a four-line lute tablature below it using letters a, b, c, d, e, f, g.

Handwritten musical notation for the second system, continuing the piece with a single melodic line and a four-line lute tablature.

Handwritten musical notation for the third system, continuing the piece with a single melodic line and a four-line lute tablature.

Handwritten musical notation for the fourth system, concluding the piece with a single melodic line and a four-line lute tablature.

AN INSTRUCTION TO THE LUTE.

The image displays four systems of handwritten musical notation for lute. Each system consists of three staves. The notation is a form of early lute tablature, using letters (a, b, c, d, e, f) to denote fret positions on the strings. Rhythmic values are indicated by vertical strokes with flags, some of which are grouped by beams. The notation is organized into measures by vertical bar lines. The first system contains 12 measures, the second 12 measures, the third 12 measures, and the fourth 12 measures. The notation is written in a cursive, handwritten style typical of early printed music manuscripts.

AN INSTRUCTION TO THE LUTE.

Handwritten musical notation on a five-line staff. The notation includes various rhythmic symbols (vertical strokes with flags) and letter-based notes (a, f, d, e, c). The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a five-line staff, continuing the piece. It features similar rhythmic and letter-based notation as the first system.

Handwritten musical notation on a five-line staff, concluding the piece. The notation ends with a double bar line. To the right of the staff, the text "Finis" is written, followed by "an Almaine ." and "by F.C." in parentheses.

AN INSTRUCTION TO THE LEVEL

Handwritten musical notation on a page titled "AN INSTRUCTION TO THE LEVEL". The notation consists of four systems, each with a staff and a series of notes and symbols.

The first system contains four measures of music, each with a staff and a series of notes and symbols. The notes are written in a stylized, handwritten font, and the symbols are small, handwritten characters.

The second system contains four measures of music, each with a staff and a series of notes and symbols. The notes are written in a stylized, handwritten font, and the symbols are small, handwritten characters.

The third system contains four measures of music, each with a staff and a series of notes and symbols. The notes are written in a stylized, handwritten font, and the symbols are small, handwritten characters.

The fourth system contains four measures of music, each with a staff and a series of notes and symbols. The notes are written in a stylized, handwritten font, and the symbols are small, handwritten characters.

AN INSTRUCTION TO THE LVTE.



AN INSTRUCTION TO THE LUTE.

A galliard
for the
Lute.

First system of lute tablature notation. The top staff contains letters (a, b, c, d, e, f, g) and rhythmic flags. Below the staff are four lines of tablature, each with letters and rhythmic flags.

Second system of lute tablature notation. The top staff contains letters and rhythmic flags. Below the staff are four lines of tablature, each with letters and rhythmic flags.

Third system of lute tablature notation. The top staff contains letters and rhythmic flags. Below the staff are four lines of tablature, each with letters and rhythmic flags.

Fourth system of lute tablature notation. The top staff contains letters and rhythmic flags. Below the staff are four lines of tablature, each with letters and rhythmic flags.

AN INSTRUCTION TO THE LEVITE.

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and letters (a, b, c, d, e, f) placed above and below the lines. The staff is divided into measures by vertical bar lines. The first measure contains a double bar line. The notation is written in a medieval style, with some letters appearing in a different script or as ligatures.

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and letters (a, b, c, d, e, f) placed above and below the lines. The staff is divided into measures by vertical bar lines. The notation is written in a medieval style, with some letters appearing in a different script or as ligatures.

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and letters (a, b, c, d, e, f) placed above and below the lines. The staff is divided into measures by vertical bar lines. The notation is written in a medieval style, with some letters appearing in a different script or as ligatures.

Handwritten musical notation on a five-line staff. The notation consists of vertical strokes (neumes) and letters (a, b, c, d, e, f) placed above and below the lines. The staff is divided into measures by vertical bar lines. The notation is written in a medieval style, with some letters appearing in a different script or as ligatures.

AN INSTRUCTION TO THE LUTE.

Handwritten musical notation for lute, consisting of five systems of staves. The notation includes various notes (e.g., a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z), accidentals (sharps, flats, naturals), and other symbols (e.g., asterisks, slurs, repeat signs). The notation is written in a historical style, likely from the 16th or 17th century.

Finis.
A Galliarde
by Fr. C.

FINIS.

Handwritten musical notation on four staves. The notation consists of rhythmic symbols (vertical strokes with flags) and letters (a, b, c, d, e, f, g) placed above and below the staves. A large number '3' is written on the left side of the first staff.

La gailliarde del duc.

Handwritten musical notation on four staves, continuing the piece 'La gailliarde del duc'. It features rhythmic symbols and letters (a, b, c, d, e, f, g) on the staves.

Handwritten musical notation on four staves, continuing the piece. It features rhythmic symbols and letters (a, b, c, d, e, f, g) on the staves.

Four empty musical staves for notation.

M

[illegible]

Gaiarda la royne d'Ecosse:

[illegible]

A A A A B B

B B A — e e e | —————
A A F — f — f | —————
F F B F — B F — f | —————
A — F — F — e — a | —————

Tabulatur für Cither. Gedrucktes Fragment. Nur ein Blatt klein quer-4to, enthaltend 2 Stücke (*La gailliarde del duc — Gaillarde la royne d'Escosse*) für die Cither zu 4 Chören mit der diesem Instr^uments eigenthümlichen Tabulatur auf 4 Linien. Wahrscheinlich aus dem Werke: Hortulus Cytharæ, Löwen 1570 (von dem sich ein Exemplar in der Rostocker Universitätsbibliothek befindet). 10. —

Interessant als Specimen dieser überaus seltenen Tabulatur.

This fragment is laid in, following the last leaf, in the original.